

ROYAL ACADEMY PICTURES

1906

ILLUSTRATING

THE HUNDRED AND THIRTY-EIGHTH EXHIBITION OF THE ROYAL ACADEMY

NINETEENTH YEAR OF ISSUE



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THE HERETIC.

FRANK CRAIG.

Purchased by the President and Council
under the terms of the Chantry Bequest.

92 x 66

INTRODUCTION.

WITHIN one of eighteen hundred works, the hundred and thirty-eighth exhibition of the Royal Academy presents, in point of numbers, a display of the current art of our country that defies competition. Seen *en masse*, each room presents an imposing, if not bewildering, show of canvases and frames; but there is a limitation to the endurance of even the most enthusiastic art-lover, and individual examination and study is possible only of the works placed on the ordinary eye-level.

The first impression is that portraiture must be the most thriving of all the branches of art, and a close analysis confirms that impression, for out of a total of eight hundred and twenty-eight oil paintings there are no fewer than two hundred and five portraits—a proportion of one-fourth. Their range of interest is great, from the masterly works of Mr. Sargent to the official royal delineations of Mr. Colin Forbes—surely the most difficult and unsatisfactory commissions with which an artist has to grapple. Between these there are the clever canvases of Mr. Shannon, the interesting excursions into portraiture of Mr. George Clausen and Mr. H. H. La Thangue, the skilful manipulations of texture of Mr. Frank Dicksee and Mr. Luke Fildes, the academic regularities of the other recognised portrait painters, and the miscellaneous efforts of individual artists who endeavour to be original, but mainly achieve eccentricity. One section happily is unrepresented this year—that which follows, but never by chance approaches, the methods of Mr. Sargent.

In other directions there is much of interest. Although no work stands out in the memory as “the picture of the year,” there are several that are notable, either for their subject or their excellence of treatment. Sir Lawrence Alma-Tadema’s “Ask me no More” is as perfect an example of his methods as he has ever exhibited. Mr. Abbey’s “Columbus,” baffling at first though it be with its curious flight of strange birds, must inevitably attract attention. Landscape, with as great a variety of treatment as the portraiture, once more reveals the strength of the English school of painting in this direction and the catholicity of the Academy in respect to it. A body which includes in its membership artists of such divergent methods of expression as Mr. Clausen, Mr. Alfred East, Mr. David Farquharson, Mr. Alfred Parsons, Mr. J. W. North, Mr. MacWhirter, Mr. David Murray, and Mr. Leader is surely entitled to credit for the liberality of its views. Mr. David Farquharson with his exhibits of “Birnam Wood” and “Eventide”—the first since his election—more than justifies his Associateship,

and Mr. East easily holds his position as one of our most poetic exponents of the art of landscape. In sea-painting Mr. Napier Hemy and Mr. Wyllie still divide the honours.

In the matter of dramatic and problem pictures, the Hon. John Collier and Mr. Goetze again hold the field. "Indeed, indeed, Repentance Oft I Swore" by the former artist will, it is to be hoped, authoritatively settle the question as to who was "The Cheat" of last year's bridge-party, and "The Ever Open Door" of Mr. Goetze should afford delight to those who like their art served up with moral reflections and a multiplicity of accessories.

To foreign art the Council has been more than usually generous, although, unfortunately, none of the distinguished honorary foreign members of the Academy is represented. M. Carolus Duran, Mr. Sargent's master, is a welcome contributor, and Mr. Fritz Thaulow's work, so familiar in other London galleries, strengthens the "line" in the second room. Italy is represented by Signor Stoppolini, Spain by Señor Carbonero, and America (in Paris) by Mr. Bridgman.

The great feature of the Exhibition, however, is the high standard of achievement attained by our younger artists. It is the year of *la jeunesse*. The "line" is studded with works of high merit from artists who, but a comparatively short while ago, were in the schools. Mr. J. Young Hunter and his clever wife, Mr. Hugh Riviere, Mr. Charles Sims, Mr. Ernest Board, Mr. Charles Paddy, Mr. Frank Craig, and Miss Brickdale are among the subject-painters whose work deserves close attention, while the enthusiastic band of landscapists located at St. Ives contribute striking examples of the earnest sincerity of their aims.

The sculpture rooms, even more crowded than usual, contain nothing finer than Mr. Thomas Brock's statue of Gainsborough, destined for the Tate Gallery. It is a characterisation that is complete and satisfying in every respect. Mr. Reynolds-Stephens' allegory, "A Royal Game," is noteworthy in its beauty of design and skill of workmanship. Memorial sculpture is strongly represented, three of the most important examples being of ecclesiastical dignitaries.

Of this nineteenth issue of ROYAL ACADEMY PICTURES it only remains to be said that serious effort has been made to produce a representative record of the Academy Exhibition of 1906. If some of the works here referred to are not illustrated in its pages, it is for reasons of copyright or disinclination of the artists to allow reproductions of their work. Limitation of space alone is responsible for the non-inclusion of many others that are worthy of a place, and where a selection has been made it is with the view to secure as characteristic a representation as possible of the various sections dealt with.

ARTHUR FISIL

NOTES.

ELIJAH (*see p. 22*). By A. C. Gow, R.A. The incident illustrated is recorded in 1 Kings xviii. 46, with special reference to the passage: "And the hand of the Lord was on Elijah; and he girded up his loins, and ran before Ahab to the entrance of Jezreel."

MARTINMAS (*see p. 45*). By Frank Walton, R.A. The feast of St. Martin, the 11th of November.

OLIVER GOLDSMITH AT LASSOY (*see p. 56*). By Eyre Crowe, A.R.A. This village in Munster, Ireland, is the desolated "Sweet Auburn" of "The Deserted Village."

SINDBAD THE SAILOR (*see p. 70*). By Charles M. Paddy. In the story of the fourth voyage of Sindbad recounted in "The Arabian Nights' Entertainments" it is related that according to the custom of the island on which he was then living Sindbad was buried with his dead wife. After existing in the tomb "for some time," he discovered an outlet to the sea shore. Lading himself with treasure from the tombs he returned to the opening and made signals with the linen of his turban to a passing ship, which "sent a boat to bring me on board."

THE CHURCH IN CORNWALL. ROGATION DAY PROCESSION (*see p. 80*). By W. H. Y. Titcomb. Rogation Days in the Church of England Calendar are the Monday, Tuesday and Wednesday preceding Ascension Day, and are probably so-called from the use of special rogations or

litanies on those days. The Rogation Day Procession is now a recognised institution, particularly in the North of England, with special prayers for a prolific harvest. Mr. Titcomb has depicted the procession at St. Ives, Cornwall, where the intercession is as much for the success of the harvest of the sea as for that of agriculture. For the sake of colour Mr. Titcomb has invested the clergyman with a cope, an artistic licence with actual fact justified by the pictorial effect.

THE SUN OF AUSTERLITZ (*see p. 82*). By W. B. Wollen, R.I. At Austerlitz, a small town in Moravia, on December 2, 1805, Napoleon, with 70,000 men, fought against the combined forces of Russia and Austria—numbering 95,000—the great battle which is known as “The Battle of the Three Emperors.” The Allies lost 27,800 in killed, wounded, and prisoners. Mr. Wollen has based his picture on the story of the fight as given in “*Cassell's Battles of the Nineteenth Century*,” with special reference to the following passage:—

“It was eight o'clock. The thick wintry mist hung in the Valley of the Goldbach and rolled upward to the Pantzen Plateau. Suddenly over the heights the sun rose, brilliantly piercing the mist and lighting the battlefield—the ‘Sun of Austerlitz,’ of which Napoleon ever after loved to recall the remembrance.”

LINNEAN SOCIETY OF LONDON: ADMISSION OF LADY FELLOWS (*see p. 101*). By James Sant, R.A. In 1904 the Linnean Society was granted a new Royal Charter, by which power was given to it to elect women as Fellows. Mr. Sant was commissioned to paint this picture recording the incident of the admission of the first Lady Fellow—Mrs. Frank Crisp, wife of the Treasurer of the Society. The scene is the Hall of the Society at Burlington House. Six other ladies were admitted on the same occasion, and they, together with the officers of the Society, are represented in the painting.



QUEEN ELIZABETH.
FROM “A ROYAL GAME” (*see p. 139*).
W. RYNGOLDS STEPHENS.

MARTYRDOM (*see p. 117*). By Fred Roe. For this closing scene of the life of Joan of Arc, the artist has drawn upon the following incident related in Lord Ronald Gower's “*Joan of Arc*”:—

“Suddenly a man pushed his way through the crowd, and threw himself at Joan of Arc's feet, imploring her forgiveness. It was the priest Loisleur, Joan's confessor and betrayer.”

LEDA (*see p. 121*). By G. A. Storey, A.R.A. Leda, the daughter of King Thespius and Eurythemis, married Tyndarus, King of Sparta. Jupiter, enamoured of her beauty, resolved to deceive her. He persuaded Venus to take the form of an eagle, while he assumed that of a swan. The metamorphoses effected, Jupiter, as if afraid of the bird of prey, fled to Leda for protection, who received the supposed bird with fond caresses, and thus led to her own downfall. According to mythology she became the mother of Castor and Pollux, and Helena and Clytemnestra.

SIR THOMAS BROWNE (*see p. 123*). By Henry Pegram, A.R.A. The author of the *Religio Medici*, though born in London (1605), was from 1637 until 1682, the year of his death, a resident of Norwich. He was knighted by Charles II. in 1671. He was buried in the Church of St. Peter's Mancroft, at Norwich. In 1840 his coffin was discovered during some excavatory work; the skull was taken out and placed in the museum of the City hospital.

PRESEPIO (*see p. 129*). By Edith Corbet. This interesting representation of the Adoration of the Shepherds bears for its title the Italian word signifying a “stable, manger, or crib,” which thus summarises the main interest of the subject.

THE BURNING OF MARTIN LUTHER'S WORKS OUTSIDE OLD ST. PAUL'S, 1521 (*see p. 130*). By J. Seymour Lucas, R.A. For this important picture Mr. Seymour Lucas had recourse to a letter written by Lodovico Spinelli, secretary to his brother, Gasparo Spinelli, who was

secretary to the Venetian Ambassador to France, which is preserved among the State papers of Venice. This interesting document is as follows:—

May 14—17 1521.

"On Sunday last, the 12th, the Ambassadors, Papal, Imperial and Venetian, were taken to a Palace of the Queen's (the Queen's Wardrobe?) and there during two hours awaited the Cardinal of York the Legate, who came on horseback with a great train of nobility. On his arrival all went processionally to the Cathedral Church of St. Pauls where on dismounting they were met by the Dean and Canons in their copes and proceeded thus to the high Altar.

"The Cardinal was under a canopy, an unusual thing, and after the oration gave the blessing whereupon all went out of the Church processionally into the Churchyard where there was a lofty platform which we ascended in great confusion. On this stage was a high chair with its canopy of cloth of Gold. In this chair Cardinal Wolsey seated himself having on his right hand The Papal Nuncio (Ghinucci) and part of the English bishops, and on his left the Imperial and Venetian Ambassadors with the rest of the bishops. In the centre were prelates and lay lords and plebeians. The Cardinal and the others having seated themselves the Bishop of Rochester ascended a pulpit and delivered an English oration two hours in length against Friar Martin Luther which being ended was much commended by Cardinal Wolsey. Then the Cardinal made a speech also in English, excommunicating and cursing Martin and his followers. During the delivery of these speeches the Lutheran works were burnt. These ceremonies being concluded the Cardinal gave the blessing to all present."

A ROYAL GAME: AN ALLEGORY (*see p. 139*). By *W. Reynolds-Stephens*. The artist describes this subject as "an attempt to show in allegory a turning-point in the history of the world," and offers it as a suggestion for a new form of National monument. It represents the contest for supremacy carried on by Elizabeth of England and Philip II. of Spain on behalf of their respective countries, which, after years of skilful *finesse* on the part of Elizabeth, culminated in the loss to Spain of her great Armada, and the establishment of England as the ruling maritime power of the world. Elizabeth's coquetry, and the heartless manner in which she made use of "love" to distract attention from her real object, are typified by the rag-doll Cupid kept ready at her hand.

THE DEPARTURE OF JOHN AND SEBASTIAN CABOT FROM BRISTOL ON THEIR FIRST VOYAGE OF DISCOVERY (*see p. 141*). By *Ernest Board*. Henry VII. granted a patent on March 5, 1496, to "John Gabote, citizen of Venice: to Lewes, Sebastian, and Santius, sonnes of the said John," empowering them to seek out at their own charges, any lands "unknown to all Christians." The following year John and Sebastian—the chronicles are silent as to the other two sons—sailed from Bristol in the *Matthew*. The outcome of the voyage was the discovery of Newfoundland.

OLD-TIME TUITION AT DULWICH COLLEGE A.D. 1828 (*see p. 151*). By *Walter C. Horsley*. Mr. J. C. Horsley, R.A., father of the painter of the picture, records in his "*Recollections of a Royal Academician*" this curious phase of life at Dulwich College. He states:

"When I was about eleven years old I stayed at Dulwich College with Mr. Lindsay, one of the Fellows. Mr. Lindsay was not an early riser, so he arranged that his class should come up to his bedroom every morning."

THE CHANTREY PURCHASES. Three pictures have been selected from the Royal Academy Exhibition, viz. "The Deserted Mill," by Mr. G. D. Leslie, R.A. (*see p. 17*); "Birnam Wood," by Mr. David Farquharson, A.R.A. (*see p. 18*); and "The Heretic," by Mr. Frank Craig (*see p. i*)



SIR ROGER DE COVERLEY.

43 x 59

FRED MORGAN.

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ROYAL ACADEMY PICTURES, 1906.

PART I.



WINTER IN LIGURIA

H. H. LA THANGUE, A.R.A.



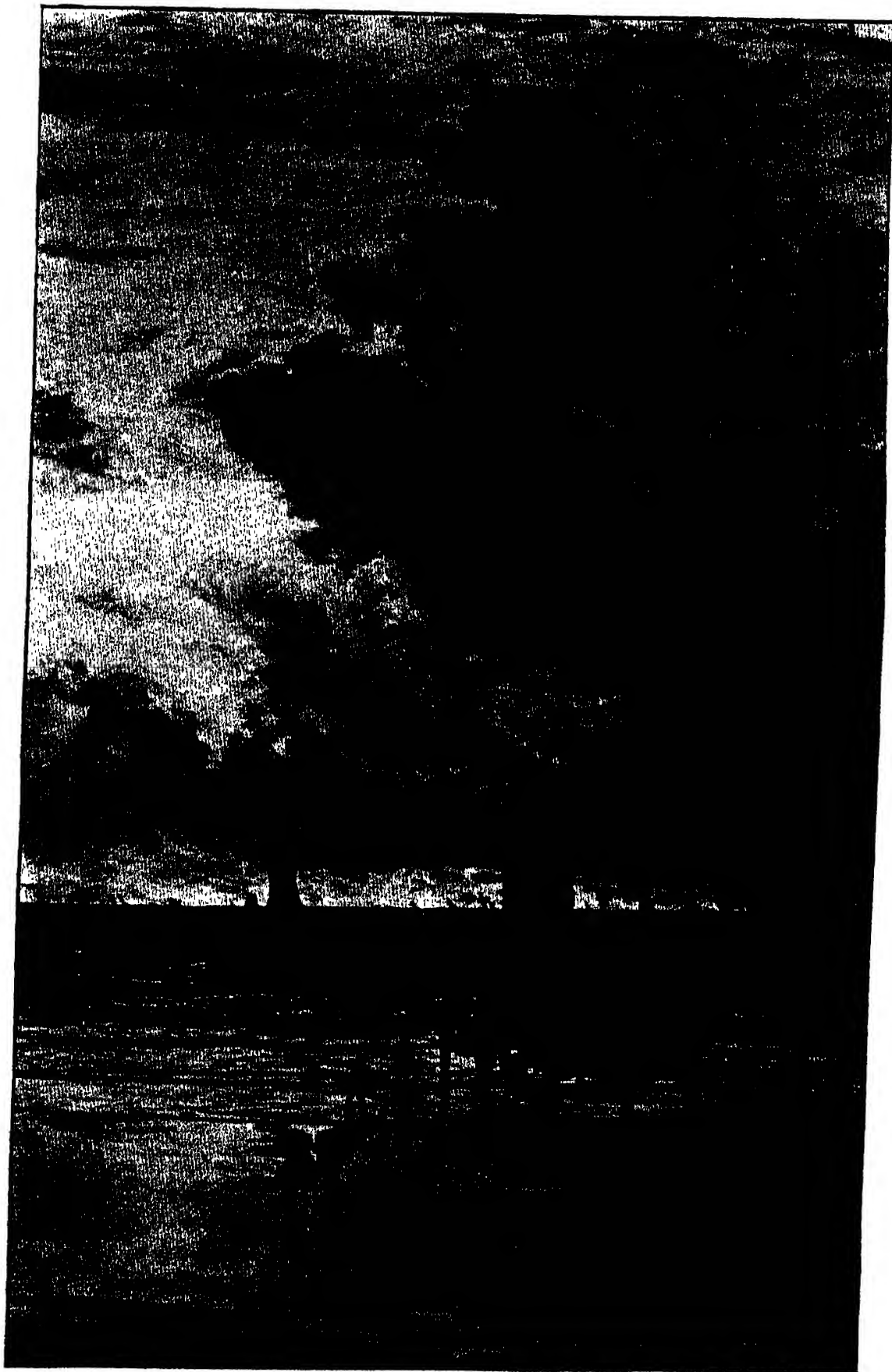
TWO LOVERS.

"Whispering by an Orchard Wall."

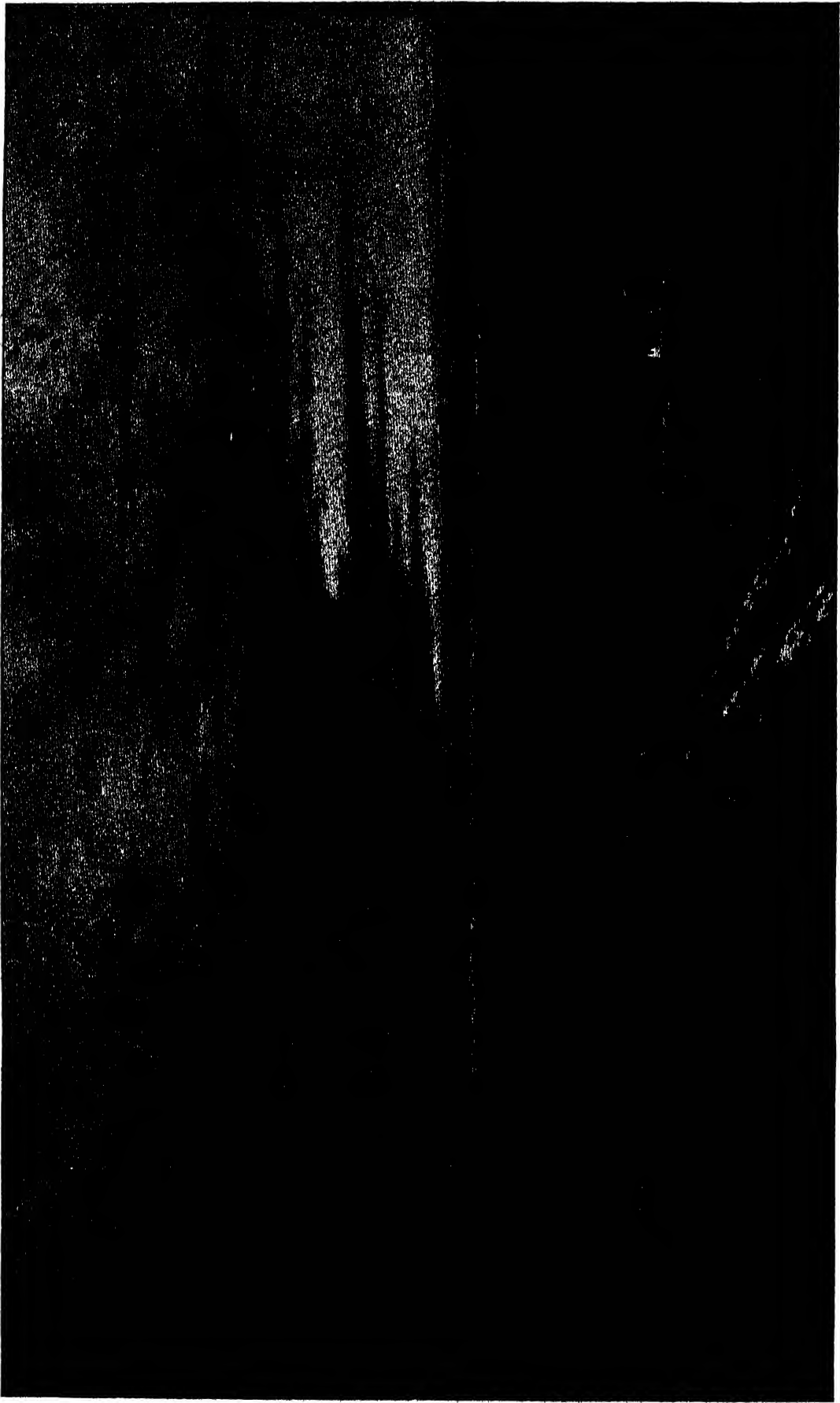
MARCUS STONE, R.A.

(By Permission of Messrs C. E. Clifford & Co., 21, Haymarket,
Owners of the Copyright, who are publishing an important engraving.)

20 x 15



LOW WATER, BERC-SUR-MER.
W. L. WYLLIE, A.R.A.



EVENING GLOW
B W. LEADER, R.A.

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36 x 56



THE PEARL
H. S. TUKE, A.R.A.



FAREWELL TO THE FOREST.
DAVID MURRAY, R.A



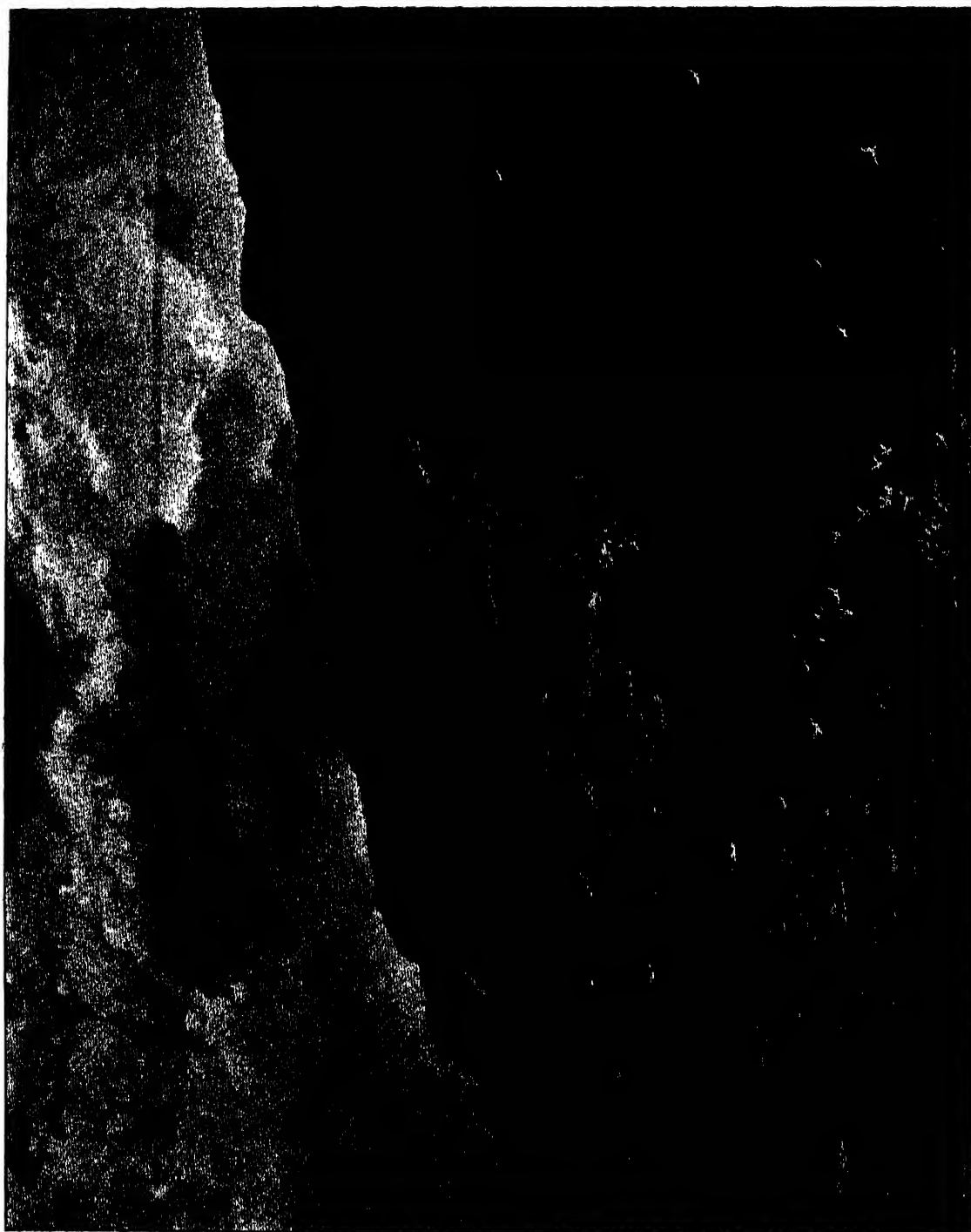
H.H. THE LATE MAHARAJAH OF MYSORE.
W. R. COLTON, A.R.A.

LIFE SIZE (MARBLE)



THE RT. HON. LORD LOREBURN, G.C.M.G.,
LORD HIGH CHANCELLOR OF GREAT BRITAIN.
J. SEYMOUR LUCAS R.A.

CHALK DRAWING



THE DAY AFTER THE STORM.
BRITON RIVIERE, R.A.

42¹/₂ x 47



AGAINST REGATTA DAY
STANHOPE A. FORBES, A.R.A.

60 x 78

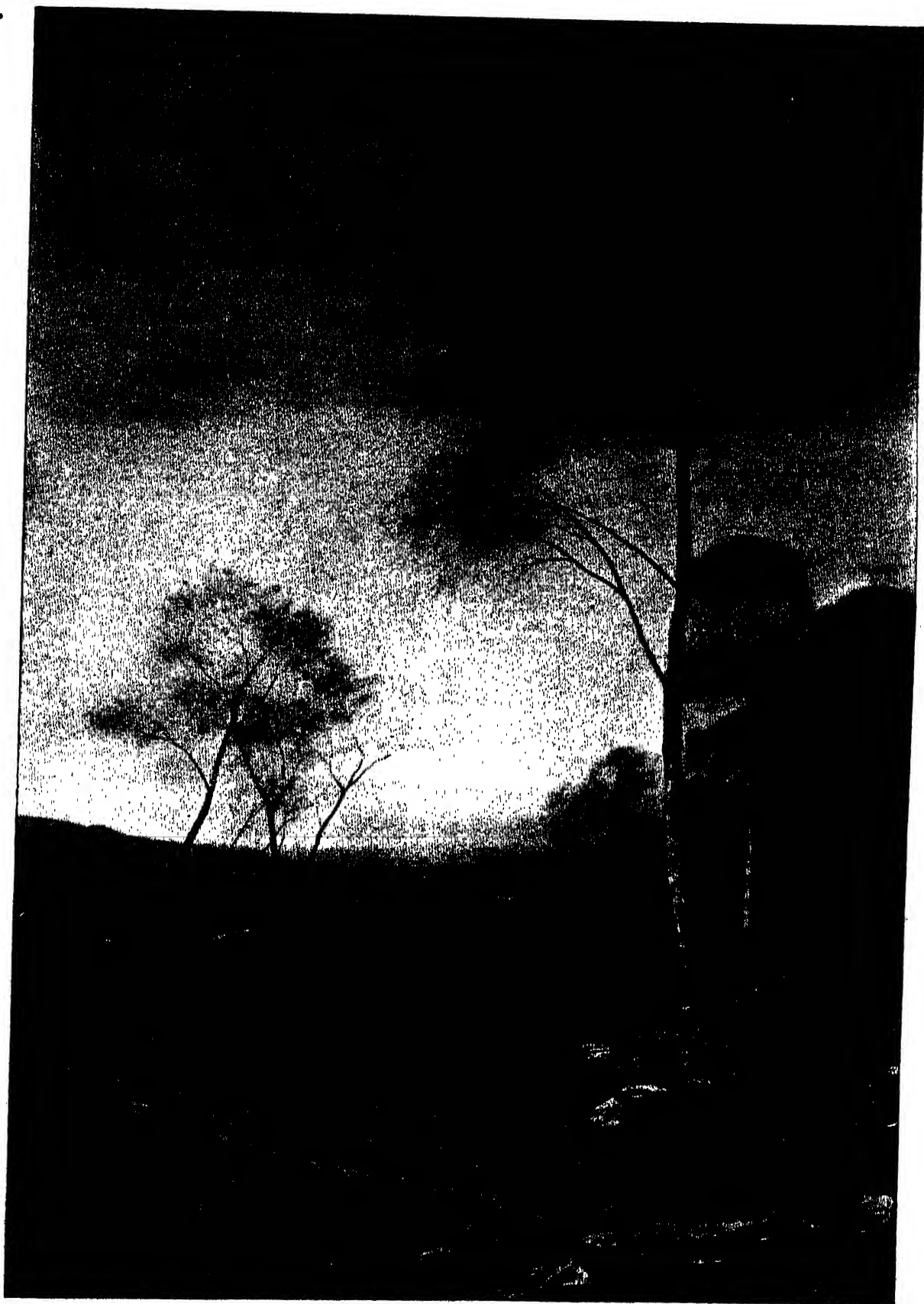


MAY.

"Anon came jolly Summer, being old
In a thin sithen cassock coloured green."

J. MACWHIRTER, R.A

86 x 24




DECEMBER.

*"Lastly came Winter, clothed all in fress,
Chattering his teeth for cold that did him chill."*

J. MACWHIRTER, R.A.

36 x 24

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THE REV. MALCOLM MACCOLL, M.A., D.D.
H. VON HERKOMER, C.V.O., R.A.

44 x 34

103 $\frac{3}{4}$
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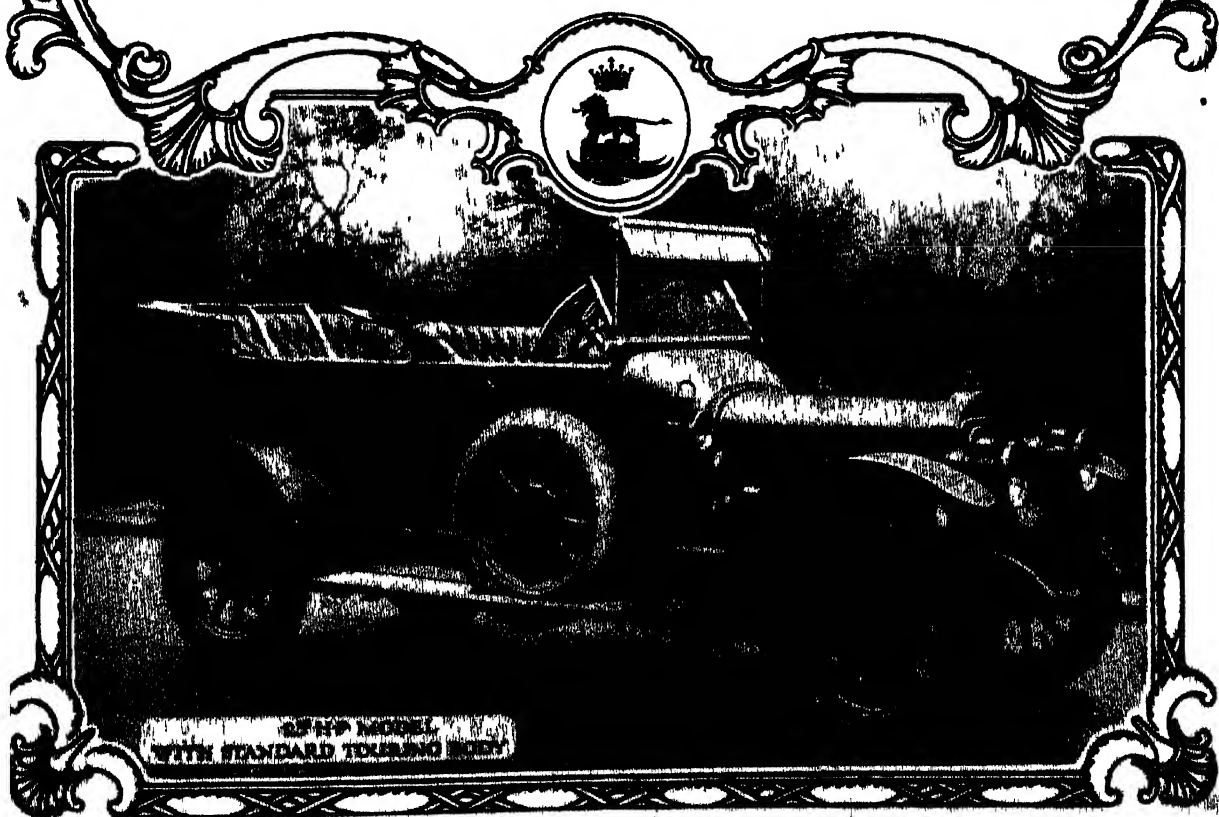
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" 62 ft. 0 in. by 2 ft. 6 in. ... £65 0 0
" 62 ft. 6 in. by 2 ft. 6 in. ... £65 5 0
" 63 ft. 0 in. by 2 ft. 6 in. ... £66 0 0
" 63 ft. 6 in. by 2 ft. 6 in. ... £66 5 0
" 64 ft. 0 in. by 2 ft. 6 in. ... £67 0 0
" 64 ft. 6 in. by 2 ft. 6 in. ... £67 5 0
" 65 ft. 0 in. by 2 ft. 6 in. ... £68 0 0
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" 66 ft. 0 in. by 2 ft. 6 in. ... £69 0 0
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" 67 ft. 0 in. by 2 ft. 6 in. ... £70 0 0
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" 68 ft. 0 in. by 2 ft. 6 in. ... £71 0 0
" 68 ft. 6 in. by 2 ft. 6 in. ... £71 5 0
" 69 ft. 0 in. by 2 ft. 6 in. ... £72 0 0
" 69 ft. 6 in. by 2 ft. 6 in. ... £72 5 0
" 70 ft. 0 in. by 2 ft. 6 in. ... £73 0 0
" 70 ft. 6 in. by 2 ft. 6 in. ... £73 5 0
" 71 ft. 0 in. by 2 ft. 6 in. ... £74 0 0
" 71 ft. 6 in. by 2 ft. 6 in. ... £74 5 0
" 72 ft. 0 in. by 2 ft. 6 in. ... £75 0 0
" 72 ft. 6 in. by 2 ft. 6 in. ... £75 5 0
" 73 ft. 0 in. by 2 ft. 6 in. ... £76 0 0
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" 75 ft. 0 in. by 2 ft. 6 in. ... £78 0 0
" 75 ft. 6 in. by 2 ft. 6 in. ... £78 5 0
" 76 ft. 0 in. by 2 ft. 6 in. ... £79 0 0
" 76 ft. 6 in. by 2 ft. 6 in. ... £79 5 0
" 77 ft. 0 in. by 2 ft. 6 in. ... £80 0 0
" 77 ft. 6 in. by 2 ft. 6 in. ... £80 5 0
" 78 ft. 0 in. by 2 ft. 6 in. ... £81 0 0
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" 79 ft. 0 in. by 2 ft. 6 in. ... £82 0 0
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" 82 ft. 0 in. by 2 ft. 6 in. ... £85 0 0
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" 83 ft. 0 in. by 2 ft. 6 in. ... £86 0 0
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" 84 ft. 0 in. by 2 ft. 6 in. ... £87 0 0
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" 89 ft. 0 in. by 2 ft. 6 in. ... £92 0 0
" 89 ft. 6 in. by 2 ft. 6 in. ... £92 5 0
" 90 ft. 0 in. by 2 ft. 6 in. ... £93 0 0
" 90 ft. 6 in. by 2 ft. 6 in. ... £93 5 0
" 91 ft. 0 in. by 2 ft. 6 in. ... £94 0 0
" 91 ft. 6 in. by 2 ft. 6 in. ... £94 5 0
" 92 ft. 0 in. by 2 ft. 6 in. ... £95 0 0
" 92 ft. 6 in. by 2 ft. 6 in. ... £95 5 0
" 93 ft. 0 in. by 2 ft. 6 in. ... £96 0 0
" 93 ft. 6 in. by 2 ft. 6 in. ... £96 5 0
" 94 ft. 0 in. by 2 ft. 6 in. ... £97 0 0
" 94 ft. 6 in. by 2 ft. 6 in. ... £97 5 0
" 95 ft. 0 in. by 2 ft. 6 in. ... £98 0 0
" 95 ft. 6 in. by 2 ft. 6 in. ... £98 5 0
" 96 ft. 0 in. by 2 ft. 6 in. ... £99 0 0
" 96 ft. 6 in. by 2 ft. 6 in. ... £99 5 0
" 97 ft. 0 in. by 2 ft. 6 in. ... £100 0 0
" 97 ft. 6 in. by 2 ft. 6 in. ... £100 5 0
" 98 ft. 0 in. by 2 ft. 6 in. ... £101 0 0
" 98 ft. 6 in. by 2 ft. 6 in. ... £101 5 0
" 99 ft. 0 in. by 2 ft. 6 in. ... £102 0 0
" 99 ft. 6 in. by 2 ft. 6 in. ... £102 5 0
" 100 ft. 0 in. by 2 ft. 6 in. ... £103 0 0
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" 101 ft. 6 in. by 2 ft. 6 in. ... £104 5 0
" 102 ft. 0 in. by 2 ft. 6 in. ... £105 0 0
" 102 ft. 6 in. by 2 ft. 6 in. ... £105 5 0
" 103 ft. 0 in. by 2 ft. 6 in. ... £106 0 0
" 103 ft. 6 in. by 2 ft. 6 in. ... £106 5 0
" 104 ft. 0 in. by 2 ft. 6 in. ... £107 0 0
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" 105 ft. 0 in. by 2 ft. 6 in. ... £108 0 0
" 105 ft. 6 in. by 2 ft. 6 in. ... £108 5 0
" 106 ft. 0 in. by 2 ft. 6 in. ... £109 0 0
" 106 ft. 6 in. by 2 ft. 6 in. ... £109 5 0
" 107 ft. 0 in. by 2 ft. 6 in. ... £110 0 0
" 107 ft. 6 in. by 2 ft. 6 in. ... £110 5 0
" 108 ft. 0 in. by 2 ft. 6 in. ... £111 0 0
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" 111 ft. 0 in. by 2 ft. 6 in. ... £114 0 0
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" 164 ft. 0 in. by 2 ft. 6 in. ... £167 0 0
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" 165 ft. 0 in. by 2 ft. 6 in. ... £168 0 0
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" 166 ft. 0 in. by 2 ft. 6 in. ... £169 0 0
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" 167 ft. 6 in. by 2 ft. 6 in. ... £170 5 0
" 168 ft. 0 in. by 2 ft. 6 in. ... £171 0 0
" 168 ft. 6 in. by 2 ft. 6 in. ... £171 5 0
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" 171 ft. 0 in. by 2 ft. 6 in. ... £174 0 0
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" 178 ft. 6 in. by 2 ft. 6 in. ... £181 5 0
" 179 ft. 0 in. by 2 ft. 6 in. ... £182 0 0
" 179 ft. 6 in. by 2 ft. 6 in. ... £182 5 0
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" 182 ft. 0 in. by 2 ft. 6 in. ... £185 0 0
" 182 ft. 6 in. by 2 ft. 6 in. ... £185 5 0
" 183 ft. 0 in. by 2 ft. 6 in. ... £186 0 0
" 183 ft. 6 in. by 2 ft. 6 in. ... £186 5 0
" 184 ft. 0 in. by 2 ft. 6 in. ... £187 0 0
" 184 ft.

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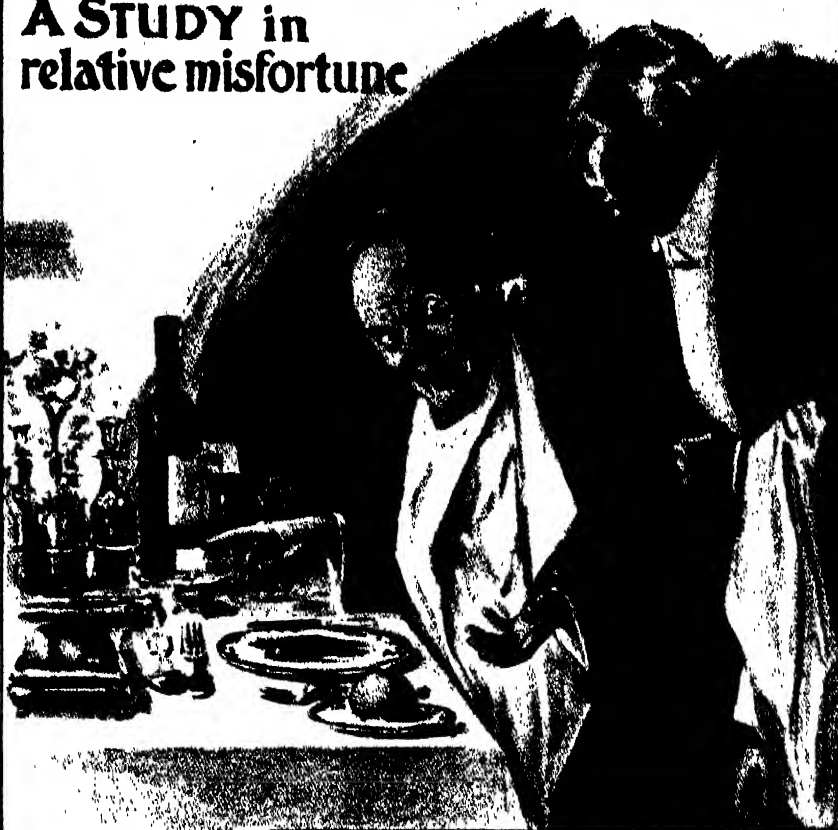
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